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Canada Council
for the Arts

Conseil des Arts
du Canada

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The art of building ideas

Innovative objects, forms and concepts in architecture sometimes succeed in capturing the attention and the curiosity of the general public. However, too often the public forgets that beyond the physical materiality of objects and buildings, architecture expresses the choices a society makes about its surrounding environment. The repository of our aspirations, our traditions and our technical and technological skill, Canadian architecture embodies our values. Taking in Canadian architecture is like taking possession of a big piece of the country's cultural heritage.

In the past 50 years, many of the public buildings that have been added to the landscape have reflected the great wealth of Canadian architecture. To name but a few: Simon Fraser University in Burnaby, B.C., designed by Arthur Erickson and Geoffrey Massey, the National Gallery of Canada in Ottawa, designed by Moshe Safdie, the Confederation Centre for the Arts in Charlottetown, designed by Frank MacKinnon, the Canadian Centre for Architecture in Montreal, designed by Peter Rose, and the Seabird Island band school in Agassiz, B.C., designed by John and Patricia Patkau. Each of these projects reinvented the use of space and challenged certain conventional lifestyles. Each established a dialogue between citizen and the built environment.

Conscious of the excellence of architectural firms and the urgent need to make the Canadian public better aware of the exceptional nature of our architecture, the Canada Council this year decided to nourish the dialogue between citizen and architect through a combination of new and restructured programs and prizes in architecture. It has launched two new programs: Assistance to Practitioners, Critics and Curators of Architecture, and Support to the Promotion of Architecture. These will contribute to the promotion of knowledge and to the dissemination and conservation of the art of architecture. The promotion of architectural works will take the form of photographic essays, critical texts, books and exhibitions on contemporary architecture. This year,

the public will be able to enjoy the exhibitions Camp + Cabin (at the University of British Columbia) and West Coast Residential (at the Charles H. Scott Gallery in Vancouver). They will also be able to visit the Festival international des jardins de Métis, in Grand-Métis, Quebec. Support for the architectural community will also take the form of pilot projects allowing young firms to benefit from mentors, that is, architecture professionals recognized in their field.

To reward excellence, the Council will continue to collaborate with the Royal Architectural Institute of Canada in co-administering the Governor General's Medals in Architecture, which have previously recognized such talented firms as Saucier & Perrotte, Brian MacKay-Lyons Architecture Urban Design,

COVER:
Vila du lac au Cantor,
Grandes Piles, Quebec,
Pierre D'Amboise Architects
(photo: Alain Lalonde)

BACKGROUND:
Montreal's Camp Dining Hall,
Laké Kanasagami, Dorset, Ontario,
Shim Suckkille Architects
(photo: James Dow)



CENTRE LEFT TO RIGHT:
Nicola Valley Institute of
Technology, Merritt, B.C.,
Bunby + Associates Architects
(photo: Nic Lahoua)

School of Architecture,
Technical University of Nova
Scotia, Halifax, Brian MacKay-
Lyons Architecture Urban Design
(photo: James Steeves)

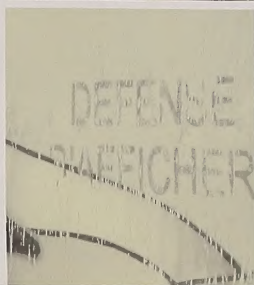
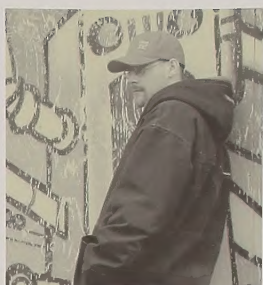
Canadian Clay and Glass
Gallery, Montreal, Ont.,
Patkau Architects
(photo: Steven Evans)

ian MacDonald and Patkau Architects. With the Governor General's Awards in Visual and Media Arts, the Council will continue to shine the light on brilliant careers in architecture. (In 2001, it celebrated the work of architect Douglas Cardinal, renowned for magnificent creations such as the Canadian Museum of Civilization in Gatineau, the Edmonton Space & Science Centre and St. Mary's Church in Red Deer, Alberta.) The Council's Ronald J. Thom Award for Early Design Achievement has recognized the talent of young up-and-coming architects; past winners include Tom Yu, Mike Kalsas and Patrick Evans (all of the MEDIUM group), Marie-Chantal Croft, Éric Pelletier, Michael Cunningham, Pierre Thibault, Timothy McDonald, Jean-François Potvin and Howard Sutcliffe.

Traditionally, the Prix de Rome has allowed prominent architects to observe the classical language of Roman architecture and draw upon it for their own work. Past winners have included architects like Geneviève L'Heureux, Stéphane Pratte and Annie Lebel (all of Atelier in situ), George Yu and Jason King (of Design Office), and Randall Cohen, Anne Cormier and Howard Davies (of Atelier Big City). Starting in 2004, the prize will refocus on its original purpose, which is to help architects respond to the realities of the global market. Newly attentive to the diversity of the architectural languages of the world, the Prix de Rome will be open to emerging, as well as mid-career and established firms, and recipients can decide what destinations are best to advance their architectural

development. The public will also benefit from these prizes, since winners will receive the support necessary for the presentation of their research.

Canada boasts renowned architects, outstanding firms and promising young architects who deserve to become better known. With its revamped programs and prizes, the Council will be better able to support their projects and their continued growth. In addition, it is committed to finding federal partners who are ready to promote and support important architectural commissions. Canadian architecture is built on the values of our society. To take it to the next level requires a concerted approach.



terminus1525: the synergy of youth

"I bring art to the masses...and masses to the art." **Montgomery Hall** "At the centre of this project is the Canadian ideal: truth, creative freedom and the absence of artifice." **Amil Niazi** "Delicious is life when it's sprinkled with a passion." **Lou Pienas** "Struggle, passion and risk ... creativity as a personal, political act ... art as language." **Nathan Medema** "Creating something from nothing." **Ashok Salwan**

Those who subscribe to legends believe that the newborn are carried into the world on the wings of a stork. More down to earth observers of the Canadian arts scene recently spotted several new-edge, young artists disembarking at terminus 1525. This point of arrival is also their point of artistic departure.

Terminus1525 is a nation-wide artistic project, running from March to September, that is virtually real and really virtual – in other words, it is a wide web of artistic freedom. Its virtuality takes the moving form of an interactive web site: www.terminus1525.ca, which serves as a crossroads for production, collaboration, encounters, exhibits and the organization of various youth activities, as well as a place for exchange between events, ideas, projects and people. The web site channels the creative energies of young artists and at the same time extends their reach. In neighbourhoods and communities, young artists will present performances,

workshops and activities that bring together art, culture, youth and community. An open concept of all kinds of artistic expression, terminus1525 invites young artists between 15 and 25 to push back the boundaries of creativity and take the first steps toward a national network devoted to the artistic development of youth.

How does it all work? Four young producers, hosted by an arts organization in their region, orchestrate terminus1525. On the ground and on the web, they will launch calls to young creators in the arts community for workshops, hip-hop events, exhibitions, etc. In the coming months, the country will be swept by a wave of vitality generated by journalist and writer Amil Niazi (at the Vancouver East Cultural Centre), flutist and composer Ashok Salwan (at the Graffiti Gallery in Winnipeg), graffiti artist Montgomery Hall (at Pope Productions in St. John's) and hip-hop artist Lou Pienas (at the Society for Arts

and Technology in Montreal). The four producers and their mentoring organizations are joined by web editor Nathan Medema (Ottawa), web gallery moderators and the web designers of Roe design (Toronto).

Since the end of April, the energy of Montgomery Hall, for example, has been invading the airwaves of CBC Newfoundland. Until the end of the summer, Hall will provide updates on the latest terminus1525 projects on Weekend AM. On May 3rd, the first workshop was held at the Eastern Edge Gallery. Numerous young people took part in sessions on civic art and politics, and graffiti art. Montgomery's high-energy enthusiasm cannot but be infectious ... and is bound to inspire the terminus1525 team individually and collectively.

Funded by the Department of Canadian Heritage, terminus1525 is partnered with the Canada Council and the National Arts Centre.



Artists look to their communities and vice versa

With the introduction of the Artists and Community Collaboration Fund (ACCF), neighbourhoods, towns and cities across Canada are now bridging the gap between artistic creation and everyday life. In launching the ACCF in 2002, the Canada Council wanted to bring professional artists and the general public – people of all ages – together, to develop greater awareness of the arts and to explore new and creative ways of self-expression. The initiative, spread over two years and focused primarily on youth, is based on the tried and true equation that active participation in artistic activities leads to an ongoing interest in the arts. And that collaboration between artists and the population nourishes the imagination of a society increasingly conscious of its cultural expression. To date, over 100 projects have received support from the Fund.¹ Here is a sampling of three from different communities across the country.

In Vancouver:

For close to 18 years, the Public Dreams Society has successfully produced community events with an accent on participation. Its activities for youth, mentoring programs and annual parades – *Illuminare*, *Circus Of Dreams* and *The Parade of the Lost Souls* – attract crowds and underline the importance of art in everyday life. Theatre, myth, performance and celebration become community events through which professional artists reaffirm their role in society and the community expresses its perpetual inventiveness. Visitors to Clark Park (between 14th and 16th Avenues), for example, can admire the recent transformation of a sustaining wall into a mosaic signed by the entire community! www.publicdreams.org

In Regina:

With the Distinguished Storytellers Series, organized by the Sâkêwêwak Artists' Collective, the population of Regina has definitely developed a taste for stories, and for the past three years has been asking the question, "Where will you tell me a story?" In early spring, well-known Aboriginal storytellers come into community centres and halls and, after a traditional community feast, thematic forums are presented where people can take part in new methods of learning,

rituals and artistic expression. Unique to North America, this event promotes an art form that is not only at the heart of Aboriginal artistic expression, but is also very relevant to contemporary urban reality.

In Sept-Îles:

Adventurers, professional dancers and non-dancers have jumped on the bandwagon with dancer-choreographer Julie Lebel, to form Ensemble Indépendant, an organization that promotes and teaches dance. Through creation labs attended by the arts world (dancers, performers, musicians and designers) as well as residents of the Côte-Nord (children, teens and adults), several performances and dance videos have shown the value of artist-community collaboration. The most recent performance by the ensemble, *Cette violente franchise qui ressemblait à de la sincérité*, has already toured to Quebec City, Montreal and Toronto, and will be restaged in November at Tangente, in Montreal. www.ensembleindependant.org

For more on the ACCF, see: <http://www.canadacouncil.ca/grants/accf01-e.asp>; and stay tuned to For the Arts for other innovative community art practices

Shining a spotlight on excellence in research

Great discoveries are the stuff of a complex world, peopled by men and women dedicated to the advancement of the human condition, and the well-being and improvement of society. In their respective fields, researchers are read, reviewed, quoted and recognized. Their work often leads to applications that change our lives in practical and useful ways. Yet in the public arena, these same researchers often work in the shadows of their discoveries.

With its prestigious Killam Prizes, the Canada Council for the Arts annually spotlights the excellence and creativity of eminent Canadian researchers working in the social sciences and humanities, engineering, natural sciences and health sciences. This year, Edward J. Davison (a specialist in the field of automatic control and automation at the University of Toronto), W. Erwin Diewert (an economic theorist at the University of British Columbia), François Duchesneau (a professor of philosophy at the Université de Montréal), Tak Mak (a medical biophysicist at the University of Toronto) and David Schindler (a professor of ecology at the University of Alberta) join the distinguished ranks of previous Killam scholars.

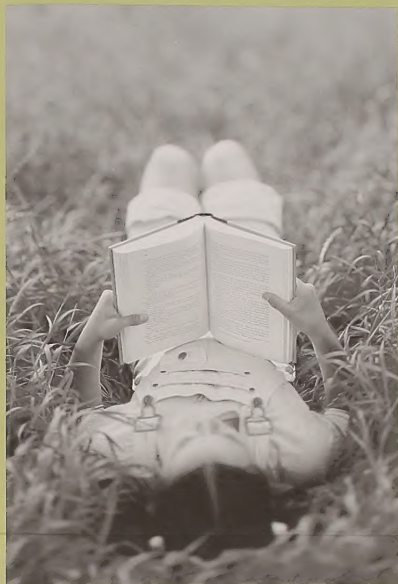
The specialties associated with the 2003 winners describe only a fraction of their exceptional achievements. Imagination, intelligence, passion and a thirst for knowledge animate these researchers. Their explorations range from aerospatial systems to science management, from political to economic analysis, from modern philosophy to the philosophy of science, from genetic research to gene therapy, and from the study of global phenomena to the management of human resources. These creative and world-celebrated geniuses look to the ecological sustainability of the planet, the health of its inhabitants, the development of engineering and the evolution of philosophical and economic thought. Furthermore, as teachers and professors, they share their precious knowledge with generations of young Canadian researchers.

Valued at \$100,000 each, the Killam Prizes are the biggest awards administered by the Canada Council. They are financed by funds donated by the late Dorothy J. Killam in memory of her husband Isaac Walton Killam. Scotiabank Group helps promote the prizes by supporting the awards dinner and publicity.



¹ See interview with Wanda Koop on Winnipeg's Art City, in the summer 2002 issue 16 (1) of For the Arts.

2003 EDITION OF TURIN BOOK FAIR FOCUSES ON CANADIAN LITERATURE



It's no secret that Canadian literature is winning prestigious international prizes and growing in popularity around the world. Nowhere is this more apparent than in Italy. The current explosion of interest is due in no small measure to the extraordinary success of *Barney's Version*, the 1997 Giller Prize-winning novel by the late Mordecai Richler. *La versione di Barney* has become a cultural phenomenon, with reported sales of more than 200,000 in hardcover. Barney will soon have company on booksellers' shelves: last year, the Canada Council received more applications to translate Canadian books from Italy than from any other country.

The Turin Book Fair is taking advantage of this interest. The fair asked Canada to be its guest of honour at this year's edition (May 15 to 19). The Turin Fair is the largest in Italy, and unlike fairs in Frankfurt and Bologna (which focus on book industry professionals), it is open to the public. It attracts 200,000 visitors and 1,000 exhibitors every year. (In comparison, the Salon du Livre in Montreal attracts approximately 120,000 visitors a year.)

The Fair contributed to the costs of bringing 20 Canadian authors to Italy in May. Among those who attended were Yann Martel, Alistair MacLeod, Nadine Bismuth and Gaétan Soucy. Noah Richler participated in events honouring the late writer Mordecai Richler. A number of Canadian publishers and journalists also attended.

The Canada Council collaborated with the Departments of Foreign Affairs (the consulate in Milan and embassy in Rome) and Canadian Heritage on Canadian participation at the Fair. A large Canadian stand was the focal point for meetings, readings, book-signings and sales of Canadian books in translation. The Council produced a poster, bookmarks and a booklet on Canadian literature. The Fair, in conjunction with the consulate and embassy, also offered a program of activities for the Canadian authors and publishers.

Canada Council promotional poster image for the Turin International Book Fair. Photo: Headlight Innovative Imagery

Dance and film: an artistic reunion

The marriage of dance and film is as old as filmmaking itself. After all, film comes alive through light and movement. The earliest film pioneers - Thomas Edison, the Lumière Brothers, Georges Méliès - used dance and expressionistic movement in their early experiments. Charlie Chaplin, Buster Keaton, Busby Berkeley, Maya Deren ... the list goes on. The advent of sound, however, took filmmakers away from communicating with pure movement and music.

For the last several years, Laura Taler has been re-exploring this age-old marriage of dance and film. An established dancer and choreographer, Taler became entranced by film after attending a 1992 Banff workshop on dance and the camera. She made her directorial debut in 1995 with the *village* trilogy, a "filmdance" using the language of early cinema to evoke the social life of rural Eastern Europe. The film promptly won the first annual Cinedance Award for Best Canadian Dancefilm at the Moving Pictures Festival of Dance on Film and Video and a Gold Hugo at the Chicago International Film Festival.

For Taler, filmdance is more than simply recording pre-scripted dance movements on celluloid. Her films are an art form unto themselves, a unique hybrid of dance and film, with an intimate cinematic focus on gesture and facial expression. The connection between film and choreography is apparent in her work. Taler's other award-winning films

have included *Heartland*, a documentary on choreographer Bill Coleman, and *A Very Dangerous Pastime* - a devastatingly simple dance guide, produced for the Canada Dance Festival (with Council support).

The work of Taler and other creative dance filmmakers was key in the Canada Council's launching, in December 2001, of a pilot program to support dance and media projects. The Dance on Screen Production Fund was developed to support artistic excellence and build innovative bridges between the two disciplines.

Laura Taler's latest project, *Death & The Maiden*, is a "wordless love story expressed through music and gesture," set to, and inspired by, Schubert's string quartet of the same name. It has received support from the Dance on Screen Production Fund and will premiere on CBC's "Opening Night" next season.



ABOVE: Michelle Mountrich and Tom McCamus, in *Death & The Maiden*, a dancefilm by Laura Taler. Photo: Sophie Girard. BELOW: Jim Allard and Jane Townsend, in the *village* trilogy, a dancefilm by Laura Taler. Photo: Melinda Withnail-Gibson

Cultural diversity on the international stage: UNESCO's role

In the last issue of *For the Arts*, Lillian Allen, Prasad Bidaye and Joyce Zemans discussed cultural diversity in the arts in Canada. They touched on another dimension of cultural diversity, namely the challenges encountered by the world's cultures faced with the often assimilating forces of globalization, and the clear need to protect identities and cultures as nations become increasingly interconnected. In the following, David Walden, Secretary-General of the Canadian Commission for UNESCO, provides an overview of the international side of cultural diversity.

Cultural diversity has been central to the work of UNESCO for over 50 years. The period of rapid decolonization in the 1960s led to the realization that political emancipation also resulted in an increased awareness among people of their unique ways of life. As early as 1966, UNESCO's General Conference declared that "each culture has a dignity and value which must be respected and preserved."

In the 1970s and 1980s, culture moved onto the international policy agenda. This was reflected in the establishment of the World Decade for Cultural Development (1988-97), the publication of *Our Creative Diversity*, the report of the World Commission on Culture and Development, and the Intergovernmental Conference on Cultural Policies for Development (Stockholm, 1998). All of these reinforced the notion that culture is a "unique product" that obtains its strength from diversity.

The Minister of Canadian Heritage, Sheila Copps, moved quickly to address one part of the Action Plan adopted at the Stockholm conference by convening an international meeting of culture ministers in June 1998. Governments agreed to establish the International Network on Cultural Policy (INCP), a forum where culture ministers could exchange views on emerging issues and develop strategies to promote cultural diversity.

Two parallel groups of artists and cultural groups were also formed. The International Network for Cultural Diversity (INCD) and the Coalition for Cultural Diversity (CCD) are both working to have the voices of artists heard, as well as to ensure that governments have the right to develop national cultural policies and that culture be included in trade agreements. The liaison offices for the INCP, INCD and CCD are in Canada.

At the 2001 UNESCO General Conference, the 188 Member States unanimously adopted the *Universal Declaration on Cultural Diversity*. This statement of principles was a precursor to an international convention with legal status.

In October 2002, culture ministers in the INCP and leaders of La Francophonie agreed separately that UNESCO should develop an international legal instrument on cultural diversity as a matter of priority.

In April, UNESCO's Executive Board recommended that next October's General Conference begin the process of drafting a new standard-setting instrument on cultural diversity. Its purpose will be to link the preservation of cultural diversity and the goals of development, and at the same time promote each country's right and capacity to define its own cultural policies. This, in turn, will allow for the establishment of general cultural policies (standards) that balance the autonomy of national policy with international co-operation. It is expected that the proposed instrument will be approved at the General Conference of 2005.

CULTURAL DIVERSITY IS AS NECESSARY TO HUMANKIND AS BIODIVERSITY IS TO NATURE.

— Universal Declaration on Cultural Diversity, 2001

NEWS AND UPDATES



Photo: Mark Fendley/Metropolis Studio

CBC Literary Awards

Leon Rooke received the 2003 CBC Literary Award for short fiction (for "The Last Shot") at the Museum of Civilization in Gatineau in March. Shown above, from left: Arjun Basu, editor of Air Canada's *enRoute* magazine, Rooke, Canada Council Chair Jean-Louis Roux and CBC Chair Carol Taylor. Other winners were: Paul Labrèche (French-language short fiction), Zoe Landale and Tania Langlais (English and French poetry, respectively), and Roger Greenwald and Tihana Majcen (English and French travel writing). All the winning works will appear in *enRoute* and be broadcast on CBC and Radio-Canada.

Public Lending Right Commission compensates 13,889 authors

A total of 13,889 Canadian writers, translators and illustrators have received payments amounting to more than \$9.6 million from the Public Lending Right Commission. The PLRC makes payments for the presence of books in public and university libraries. PLRC Chair and writer Joan Clark noted: "Authors are pleased to see recognition for the free library access to their work, especially this year when so many of us have been affected by the upheaval in the publishing industry." This year, over 750 new authors and close to 3,200 new titles joined the program. The Public Lending Right Commission, an autonomous body operating under the aegis of the Canada Council, is made up of representatives of writers', librarians' and publishers' associations. PLR payments are determined by sampling the holdings in a representative number of libraries.

Applebaum bio a cultural history of the country

A new biography of the late Louis Applebaum, composer, arts administrator and long-time friend of and advisor to the Canada Council, is a chronicle of the cultural life of Canada over the last 50 years and more. The book, by former Ontario Arts Council Director Walter Pitman, is an in-depth look at one of the country's most talented and prolific musicians and composers. Applebaum wrote numerous (many award-winning) scores for film, television and theatre – for the likes of the CBC, NBC, the BBC, the NFB and the Stratford Festival. As important was his role as educator, arts administrator and activist, in which he tirelessly promoted the arm's-length status of cultural agencies, the principle of peer assessment in the awarding of arts grants and the notion that the arts and culture are central pillars of a nation's existence. Applebaum died in 2000 at 82. (*Louis Applebaum – A Passion for Culture* is available in bookstores and through The Dundurn Group – 416 214-5544.)

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La diversité culturelle sur la scène internationale : le rôle de l'UNESCO

Dans le dernier numéro de *Four Arts*, Lillian Allen, Prasad Bhide et Joyce Zemanian discutent de la diversité culturelle dans le domaine des arts au Canada. Ce groupe de discussion s'aborde une autre dimension de la diversité culturelle, à savoir les problèmes auxquels font face les cultures du monde émergeant les forces souvent assimilatrices de la mondialisation et l'indicateur négligé de protéger les identités et les cultures, surtout lorsque les nations deviennent industrialisées. Dans le présent article David Walker, secrétaire général de la Commission canadienne pour l'UNESCO, fait état de l'aspect international de la diversité culturelle.

La diversité culturelle est au cœur des activités de l'UNESCO depuis plus de 50 ans. La rapide période de décolonisation des années 1950 a permis de concevoir ce l'instrumentation politique qui reconnaît également une sensibilité accrue des peuples à l'égard des différents modes de vie qui leur sont propres. Dès 1956, la Conférence générale de l'UNESCO déclarait que « toute culture a une dignité et une valeur qui doivent être respectées et sauvegardées ».

Dans les décennies 1970 et 1980, la culture fut inscrite à l'ordre du jour des politiques internationales. Cela a donné lieu à l'établissement d'une Décennie mondiale du développement culturel (de 1988 à 1997), la publication de *Notre diversité culturelle* (rapport de la Commission mondiale de la culture et du développement), ainsi qu'à la Conférence intergouvernementale sur les politiques de la culture et du développement (la Stockholm, en 1998). Tous ces éléments ont renforcé le concept selon lequel la culture constitue un « produit unique » qui prime son énergie dans la diversité.

En juin 1998, la ministre du Patrimoine canadien, Sheila Copps, mettra son mandat en application de la culture et du développement, ainsi qu'à la Conférence intergouvernementale sur les politiques de la culture et du développement (la Stockholm, en 1998). Tous ces éléments ont renforcé le concept selon lequel la culture constitue un « produit unique » qui prime son énergie dans la diversité.

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internationale des ministres de la Culture. Les gouvernements convenaient alors d'adopter le Réseau international sur la politique culturelle (RIPO), un forum permanent aux ministres de la Culture d'échanger pour pointer de vue sur les questions d'actualité et de développer des stratégies de promotion de la diversité culturelle.

Ceux organismes parallèles réunissant des artistes et des groupes culturels venaient aussi le jour, la diversité culturelle (CDD) ouvrent pour la première fois de leur histoire la voie de la culture dans les traités commerciaux et à assurer le droit des gouvernements à définir des politiques culturelles.

À la Conférence générale de l'UNESCO en 2001, les 188 États membres ont adopté la Convention de l'UNESCO sur la diversité culturelle. Cette déclaration de principes a continué en fait l'annonce d'une convention internationale ayant trait à la diversité culturelle.

En octobre 2002, les ministres de la Culture du RIPO et les principaux représentants de la Francophonie ont convenu, chacun de leur côté, que l'UNESCO devrait donner priorité à la création d'un instrument juridique international sur la diversité culturelle.

En avril dernier, le Conseil exécutif de l'UNESCO a recommandé que la Conférence générale d'octobre prochain entame le processus préliminaire de rédaction d'un nouvel instrument établissant des normes en matière de diversité culturelle. Cet instrument servirait à lier la préservation de la diversité culturelle au développement et à l'économie.

LA DIVERSITÉ CULTURELLE EST, POUR LE GENRE HUMAIN, AUSSI NÉCESSAIRE QU'EST LA BIODIVERSITÉ DANS L'ORDRE DU VIVANT.

proposé sera adopté à la Conférence générale de 2005.

L'ensemble des politiques nationales et la coopération internationale. On prévoit que l'instrument préliminaire (l'établissement de politiques générales (normes) assurant un équilibre entre capacité de chaque pays de définir ses propres politiques culturelles. Conséquence, cela diversité culturelle aux objectifs de développement et, en même temps, promouvoir le droit et la diversité culturelle en matière de diversité culturelle. Cet instrument servirait à lier la préservation de la diversité culturelle au développement et à l'économie.

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La diversité culturelle est, pour le genre humain, aussi nécessaire qu'est la biodiversité dans l'ordre du vivant.

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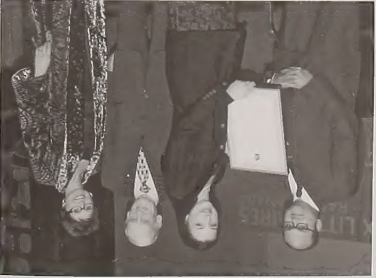
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L'ACTUALITÉ EN BREF



Les Prix littéraires Radio-Canada

L'attribution de remise des Prix littéraires Radio-Canada a lieu en mars dernier, au Musée canadien des civilisations, à Gatineau. Sur la photo, de gauche à droite : Afjoun Basu, rédacteur au magazine *enRoute* d'Air Canada, Tania Langlois (poète laureate), Jean-Louis Roux, président du Conseil des Arts du Canada, et Carol Taylor, présidente du Réseau CBC. Les premiers prix pour les catégories de langue française ont été décernés à Tania Langlois (poète), Paul Labrecque (nouvelle) et Thama Mascen (récit de voyage). Les œuvres primées seront publiées dans le magazine *enRoute* et diffusées sur les ondes des radios de la CBC et de Radio-Canada. Pour connaître la liste complète des gagnants, visitez le www.radio-Canada.ca/prix-litteraires.

La Commission du droit de prêt public (CDPP) verse des paiements à 13 889 auteurs

La Commission du droit de prêt public a versé à 13 889 auteurs, traducteurs et illustrateurs canadiens des paiements s'élevant à plus de 9,6 millions de dollars. La CDPP verse des paiements aux auteurs pour la présence de leurs livres dans les bibliothèques publiques et universitaires du pays. La présidente du CDPP l'écrivain Joan Clark, a fait remarquer que « les auteurs sont ravis que leur accès à leur œuvre en bibliothèque, particulièrement ceux qui ont été oubliés, soient maintenant reconnus. Cette année, plus de 750 nouveaux auteurs ont été inscrits au programme. L'année dernière, la Commission du droit de prêt public est un organisme autonome formé de représentants d'associations d'auteurs, de libraires et de collections de la CDPP sont déterminés en fonction de l'échantillonnage des collections d'un nombre représentatif de bibliothèques. www.pdr-dpp.ca/

La biographie de Louis Appellebaum : une histoire culturelle du Canada

Une nouvelle biographie du regretté Louis Appellebaum, compositeur, gestionnaire des arts, ami de longue date et conseiller du Conseil des Arts du Canada, propose une chronique de la vie culturelle canadienne des 50 dernières années. L'ouvrage de Walter Pirman, ancien directeur du Conseil des arts de l'Ontario, trace un portrait détaillé des Appellebaum à composé de nombreuses trames sonores pour le cinéma, la télévision et la musique (dont plusieurs primées), notamment pour les chaînes CBC, CBC, l'ONF et le Festival de Stratford. Éducateur, gestionnaire des arts et activiste de premier plan, il a été pendant 15 ans le bras droit d'Alfred Pellan, directeur général de la Commission du droit de prêt public. La biographie de Louis Appellebaum est publiée par la maison d'édition The Dundurn Group.

Le dernier succès de polichinelle : la littérature canadienne remporte de prestigieux prix internationaux et gagne en popularité dans le monde entier. Nulle part, cette vogue ne triomphe avec autant d'éclat qu'en Italie. Les engagements de Richard, qui a remporté le prix Pulitzer de 1997, *Désormais* (phonème culturel, la version de Barney est vendue, en format libéré), à plus de 200 000 exemplaires, *Barney* ou bien sûr la dernière série des étagères des traductions d'ouvrages canadiens auprès du Conseil des Arts du Canada que tous nos pays. La Foire internationale du livre de Turin de 2003 laissait récemment transparaître l'enthousiasme italien pour la littérature canadienne, jusque les Canadas y était l'invité d'honneur, contrairement aux tours de Francfort et de Bologne (sur les professionnels (taxés à l'entrée), la Foire de Turin, la plus importante d'Europe du Nord en Italie, est ouverte au grand public. Chaque année, la Foire attire plus de 200 000 visiteurs et 1 000 exposants. À titre de comparaison, le Salon du livre de Montréal attire annuellement environ 120 000 visiteurs.

L'appui au déplacement offert par la Foire de Turin a permis à 20 auteurs canadiens de participer à l'événement. Parmi ceux-ci se trouvaient, entre autres, Alisio MacLeod, Van Martel, Nadine Simouni et Gaëtan Soucy. Noah Richier, le fils de Mordecai Richier, a assisté à certaines activités données en l'honneur de son père. Certains éditeurs ou journalistes canadiens étaient également de la partie. Le Conseil des Arts du Canada a collaboré avec le ministère des Affaires étrangères (le conseil a mis à disposition une affiche, des signatures et une brochure sur la littérature canadienne. De concert avec le conseil et l'ambassade d'Italie avait aussi mis à son programme des activités avec des auteurs et éditeurs canadiens. Cette année, la Foire du livre de Turin s'est déroulée du 15 au 19 mai.

Depuis près de 18 ans, la Public Dreams Society multiplie avec exemple. Unique en Amérique du Nord, cet événement met l'apprentissage, les rituels et les pratiques artistiques, par

Dreams et *The Parade of the Lost Souls* rallient les foules à l'importance de l'art dans la vie de tous les jours. Théâtre, A Sept-Îles

membres d'une communauté, leur intarissable inventivité, motion et à l'enseignement de la danse. Au fil de laboratoires

fructueuse de collaborations entre des artistes et leur communauté, le tout dernier spectacle d'ensemble indépendant

conte et pose, depuis trois ans, la question « Ou me conterez-vous celle-là ? ». Au début du printemps, de célèbres conteurs

participer à des ateliers sur les méthodes novatrices artistiques novatrices et communautaires.

Après ces prestigieux Prix (Kilian), le Conseil des Arts du Québec a financé une tournée internationale de la compagnie. Les membres du jury ont été impressionnés par la qualité de la production et par la créativité de la chorégraphie. Ils ont également apprécié la mise en scène et la direction d'acteurs. La compagnie a été récompensée par un prix de la meilleure production et un prix de la meilleure chorégraphie. Les membres du jury ont également apprécié la mise en scène et la direction d'acteurs. La compagnie a été récompensée par un prix de la meilleure production et un prix de la meilleure chorégraphie.

Colombie-Britannique), François Duchesneau (professeur de

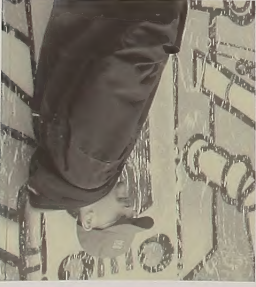
au rang des éminents récipiendaires Killam. Les fonctions ici

rechercheurs, les systèmes aérospatiaux à la gestion des sciences, de l'analyse politique à l'analyse économique, de la

...et bien sûr, ces créateurs de génie, acclamés de par le monde, se retrouvent, entre autres, au milieu d'une écologie de la planète, à

avoir à des générations de jeunes chercheurs canadiens.

terminus 1525 : synergie jeunesse





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